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# Developing Teaching Identities

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## ***An evaluation of the UAL Postgraduate Certificate: Teaching in HE***

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## Developing Teaching Identities

### *An evaluation of the UAL Postgraduate Certificate: Teaching in HE*

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This report has two aims. Firstly, it is an evaluation report of the first run of a new course run by the Centre for Learning and Teaching in Art and Design (cltad). The second aim is to begin to report on a longitudinal study of a small sample of individuals entering into a career in teaching in Higher Arts Education. This strand of the study is not concluded in this report, but preliminary findings from the cohort regarding their professional identities at this point in time are included.

The study used a mixed methods approach to gather data on this year's cohort of 8 students. The main findings of this study were:

### **Evaluation strand**

- Overall high levels of satisfaction with the course
- High levels of engagement with, and appreciation of, the collaborative, interactive approach of the course
- Reported shifts in participants' thinking regarding various aspects of pedagogy
- Notable concerns expressed by participants regarding the quality of mentoring and placements

### **Developing teaching identities strand**

- There was an expressed change in the way participants thought of themselves professionally
- Participants described a greater emphasis on teaching contributing to their professional identity by the end of the course
- An increase in confidence as teaching professionals was verbalised
- Some participants felt the course had inspired them to consider further academic qualifications

The 2003 White Paper 'The Future of Higher Education' set out a number of reforms for the higher education sector. One recommendation was that '*from 2006 all new teaching staff should obtain a teaching qualification that incorporates agreed professional standards*' (DfES, 2003). The Higher Education Funding Council for England (HEFCE) and the Higher Education Academy (HEA) have pressed ahead with this recommendation and a growing number of universities are now providing courses which attract teachers and potential teachers both from outside the institution and within.

Full evaluation of these relatively young courses, especially for any long term impact, is still, however, a 'developing field' (Hanbury, *et al*, 2008). Given the relationship between teachers' approaches to teaching and students' approaches to learning (Andrews *et al.*, 1996, Trigwell *et al.*, 1999) such evaluative, long term research is to be encouraged.

In 2007/8 the Centre for Learning and Teaching in Art and Design (cltad) ran the first of a new course, the Postgraduate Certificate: Teaching in Higher Education. This is a professional course, accredited by the Higher Education Academy, which confers successful participants with HEA Associate Fellow status upon graduation. It is designed for recent art, design or media graduates whose career aspirations include teaching in the Higher Education sector and for self-employed practitioners hoping to supplement their income by teaching. It complements a portfolio of courses and professional development activities which are aimed at enhancing the quality of teaching and learning at UAL and other Art and Design institutions.

Although the course is designed around generic issues concerning learning and teaching, there is a particular focus on the context of higher education in art, design, media and other related disciplines. This focus is reinforced by the primary disciplines of participants, the specialist readings, the group and tutorial support, collaborative learning and placement experiences.

As such, the course has the potential to successfully recruit lecturers in various Art and Design disciplines at the beginning of their teaching career and make an impact on the quality of their teaching and interaction in Arts Higher Education. An evaluation of the first run of the course was important to ensure that the needs and aspirations of a

potentially diverse cohort would be met more accurately in future, and that the quality of their teaching would be enhanced by their experience on the course.

A second, longitudinal strand of this research set out to track the shifts in identity and positioning of a small number of this first cohort, as they completed the course and continued into professional life<sup>1</sup>. This strand addresses a theme of broader interest in the teacher education and research community; that of how a professionalised teaching *identity* develops, and what role (if any) is played by courses such as Postgraduate Certificates. While there has been interest in the area of teachers' identities within schools, there is less research into the identity formation of HE lecturers, and very little into the identity formation of lecturers of Art and Design at HE level (see Shreeve, 2005, for an indication that this is changing.) Given that many lecturers 'fall into' teaching by chance and/or financial need rather than a *prima facie* desire to teach, the factors which encourage lecturers to stay in HE, gain a resilient teaching identity and develop strong pedagogic intentions and positions are important to unravel in a pursuit of a better learning experience for students of art and design. This report includes first stage findings of this strand only, as this part of the research is ongoing.

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## Methodology

The research used a mixed methods approach to gather quantitative and qualitative data on two areas:

- Perceptions of the course
- Professional identity

Two focus groups were held with the group, one at the start and one at the end of the course. These sessions were taped and transcribed and the semi-structured interview questions are in appendix 1. The transcriptions were then thematically analysed using Nvivo software. In addition, an on-line questionnaire was issued to all students at the end of the course (appendix 2). This collected data regarding students' opinions of the

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<sup>1 1</sup> Our thanks go to Linda Wheeler and John Duffin for continued support of this evaluation.

course and its various components with an added section which encouraged respondents to reflect on their own positioning and identity.

This report combines data from both the questionnaire and focus group recordings. The first section offers basic demographic information on the cohort. The second part of the report offers an evaluation of a range of aspects of the course itself, the aim of which is to give a practical means by which improvements can be made. The final section provides an insight into the ways in which a teaching identity was being forged, and how practitioners were thinking about the interplay of artistic and teaching identity. This is the part of the research which will be extended into next year, when later, perhaps even more sophisticated developments in individuals' thinking and subject positioning will be explored in a follow-up study.

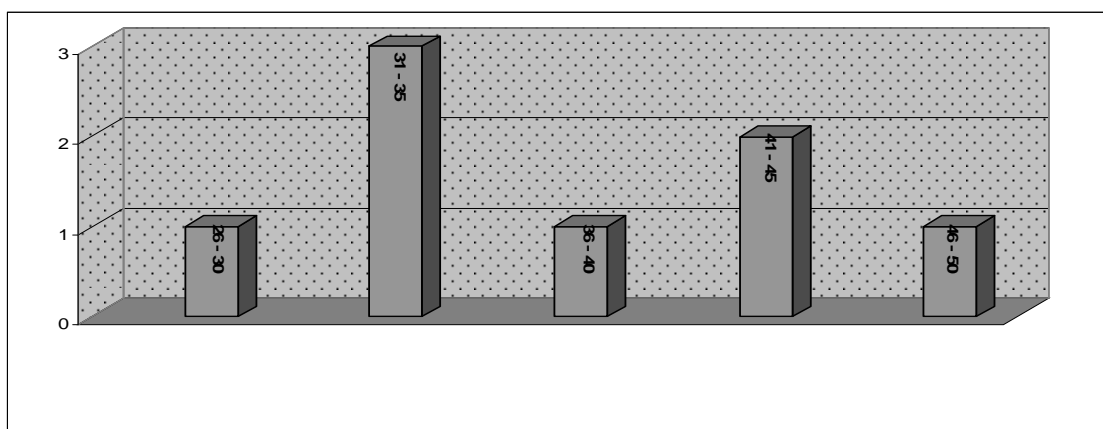
## Section 1: Findings

### 1.1 The Cohort

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Data was gathered from each of the 7 members of the first cohort of this course. An eighth member withdrew from the course for health reasons, but nevertheless completed the relevant parts of the questionnaire. This student will be rejoining the course in September 2008.

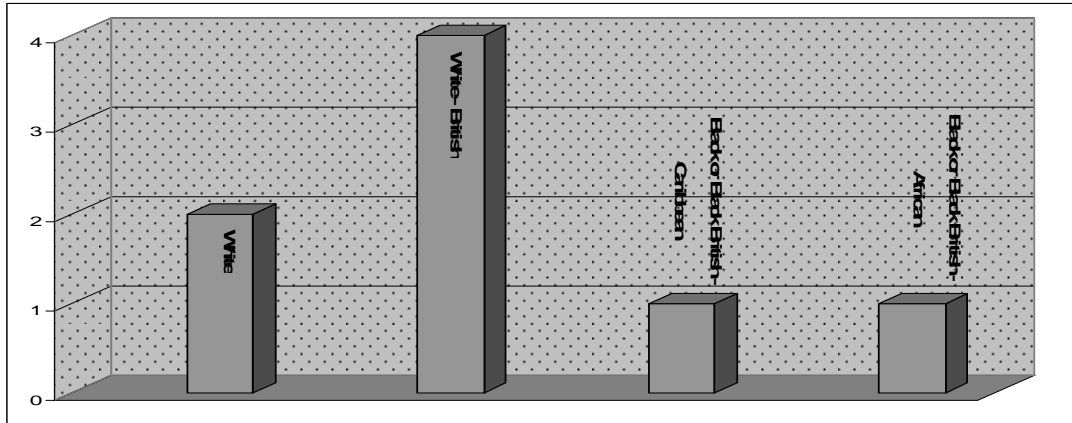
Before we go on to consider the comments and perceptions of this group, let's take a look at who these individuals were. Of the 6 women and 2 men, there was a fair spread of ages:



Four of the group were already working at the University of the Arts in some capacity, with three of its six colleges represented. They varied in their responsibilities and roles,

either holding part time (Associate Lecturer) positions or working in an administrative capacity.

The group was predominately white:



And individuals held a range of qualifications between them. Each held a BA degree, 3 held other professional qualifications, and one an MA. Five of this cohort will be available to take part in the second phase of the research due to start in January 2009.

## 1.2 Perceptions of the course

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Questions 16 and 19 of the questionnaire (see appendix 2) asked the respondent to both grade and comment upon aspects of the course they had just completed. The table on the following page gives an overview of the levels of satisfaction, but, as with any course, it should be noted that a more reflective, purposeful estimation of the value of any course is gained over time – it will therefore be important to gauge how and if the following perceptions have altered one year hence.

The following results were gained in response to the following request:

- *Please give your opinion of the following aspects of the course, by grading them from excellent to very poor.*

Numbers indicate how many respondents selected a given option. It is apparent that no aspects of the course were rated as 'very poor', and there were several responses in



the excellent or very good range. Trouble spots have been highlighted in red, and it is apparent that the area of mentoring, mentorship and placements caused a relatively high degree of dissatisfaction, compared with other elements of the course.

Answer Options	Excellent	Good	Acceptable	Poor	Very poor
Pre-course information	3	1	3	0	0
Content	4	2	1	0	0
Taught sessions	3	4	0	0	0
Collaborative learning group	5	1	1	0	0
Collaborative learning tasks	1	6	0	0	0
Materials	1	4	2	0	0
Challenge level	4	3	0	0	0
Stimulation level	3	4	0	0	0
Mentoring arrangements	0	1	3	3	0
Role model offered by mentor	1	2	2	2	0
Support offered by mentors	1	2	1	3	0
Minor placement (shadowing)	0	4	3	0	0
Major placement (teaching)	1	1	3	2	0
Assessment requirements	0	6	0	0	0
Integration of theory with practice	0	6	1	0	0

The disgruntlement regarding the mentoring and placement aspects of the course was reiterated in the focus group data:

*a lot of the mentors don't actually know what they're meant to be doing. We've had a lot of... they just, they don't seem to – and I'm sure it's exciting for them to volunteer, but then you go along, and they don't know you're going to be able to fit in their teaching sessions, so it's a lot more pressure on us because we're trying to do all this work and then we're trying to arrange a placement and it's difficult to get firm answers from some of the mentors.*

*A lot of them [mentors] don't really know what's expected...*

*... it doesn't feel like there's a very clear structure or communication between us and the mentor, or what the mentor was supposed to have done, and not really sure what they need...*

*They're so busy themselves it's difficult...*

*There was a real discrepancy in placements. Some people had very good placements and some people had disasters...*

That said, the high level of satisfaction despite this one area rated relatively poorly was apparent from comments throughout the data:

*The course has been well structured and I feel I have been given a good structure to teach from, and I have been made aware of the pedagogic theories that are relevant to higher education. The course was an intense experience, but I felt I was constantly learning.*

*I'm so glad I've done this course. I can't imagine now people in teaching that haven't done a course like this. I find that kind of shocking...*

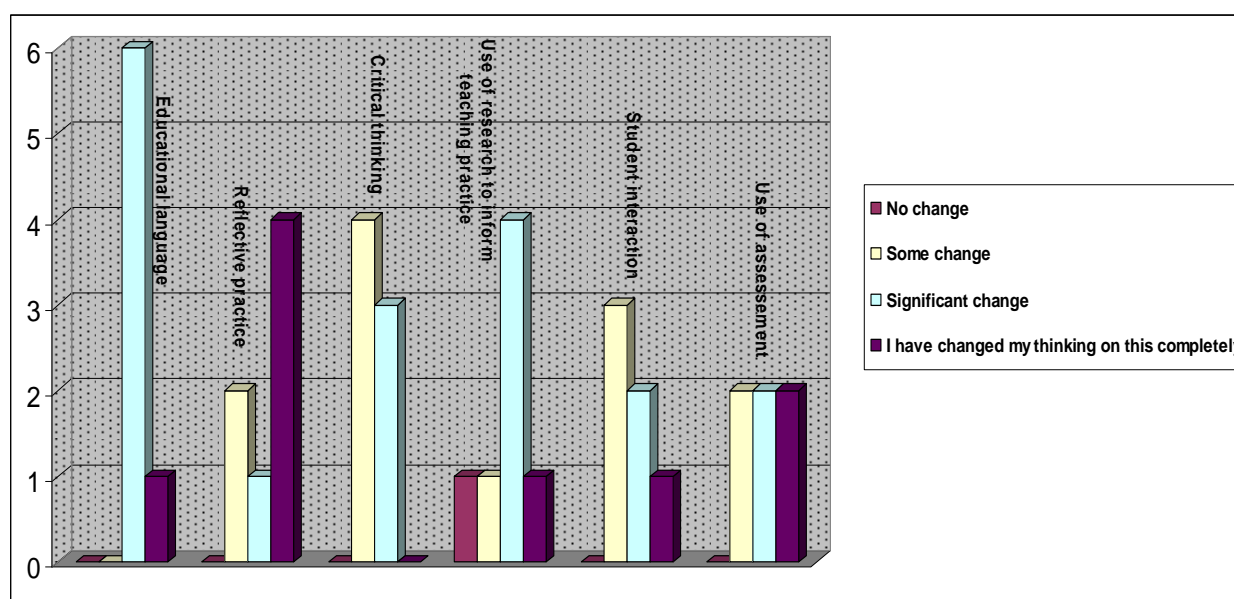
For some, the course was a welcome return to an academic milieu:

*I'm home! Doing the wasteland for 15 years freelancing! Being in what I call a creative collective is something that I really love and I'm really grateful for the opportunity being in a creative collective and in a way fleeing back to the place where I was the happiest. I was really happy studying. I loved it. So for me to kind of want to be belonging to the – I can't handle freelancing, emotionally, financially. I can't work 9 to 5 in an office, not with my typing skills, so to go into an academic world, as my world, and that's where the PhD comes in, yeah I 'm home, I'm happy here...*

But one individual forcefully and repeatedly expressed consternation about just how representative the course was of the various disciplines in art and design. She felt her own area was at best marginalised, at worst overlooked:

*One of the disappointments I found with the course is that it's geared around art, although it's described as being art, design and communication, I do feel the communication side of it is rarely touched on...*

Question 19 attempted to gauge whether the course had been instrumental in actually bringing about a shift in thinking, in the opinion of the respondent, regarding different elements of educational practice. Respondents were asked again to grade the areas of change, ranging from no change to complete change. It should be noted that where numbers do not add up to seven, respondents failed to give an answer.



We can see that in the area of educational language, there has been considerable change, with some participants remarking that they had been quite cynical about its use and jargonesque quality before the course. In reflective practice there was more of a spread of change, with four people reporting a complete change in the way they thought about this, two some change, and one significant change. Changes in the area of student interaction concur with Prosser (Prosser *et al.*, 2006) who found that *'there is evidence that the programmes can be successful in helping participants become more student-focused and less teacher-focused in the way they see their teaching'* (p3) a shift in perspective which was expressed more forcefully verbally by some participants:

*Well, it [teaching] should be a dialogue between the tutor and the student, it should be a reflective exercise for all concerned...  
...it [teaching and learning] does have to be an open, a reflective, a critical, a constructive environment...*

This was echoed by participants' comments regarding their own relationships on the course. They regarded the connection with peers important, but three people commented directly on the need for a stable and visible *tutor* presence. There were expressions of general agreement by peers at the focus group interviews, with comments such as those below:

*I think it would have been nice... although we had a lot of different teachers, I quite valued the times we spent with Linda and John. It would have been nice if we got to interact with them a bit more. There were times we bumped into him and had an informal chat, but it would have benefited if we had been able to interact with them a bit more often. To me, they were the ones, particularly Linda, that were keeping this thing together. At times when it was difficult and they weren't there and there were all these different people coming and going, it got a bit haphazard. But then when she would come and do a class, it seemed for me, at least mentally, that she would bring it back together again: This is why we're doing this, This is what you're going to get out of it, kind of thing.*

While another participant added:

*...I think it's important to have anchor points when you have visiting tutors...*

Interestingly, this group of students, in learning about teaching, discovered through their own experiential needs one of the vital elements of sound pedagogic practice; that solid relationships between tutor and student count for much in the pedagogic experience.

When asked whether doing this course had inspired respondents to develop their academic role, for example by undertaking further qualifications/research, the response was favourable – with five of the seven answering this was a possibility. The PGCert seems, therefore, to have been largely successful in encouraging thinking around future academic involvement:

*The idea of further study does appeal. I have enjoyed this course. Further study around pedagogy and/or fine art and ideally a combination of the two would be appealing.*

The participants in the course and this study gave a range of reasons as to why they enrolled on this particular PGCert, and this data is useful for highlighting some further aspects of the course to be considered in future planning. This course appeared to offer

a manageable and practical entry into HE teaching which was missing from alternatives considered:

*I'd been looking at similar courses but it seemed there was a catch-22 where you had to be doing so many hours' lecturing per week to do the course, then in order to lecture you need the course as well...*

*...This combination of getting me a placement within the college and some teaching fulfilled all the criteria...*

*...For most of us...the fact that the emphasis is on teaching in relation to Art and Design...made [the course] even more relevant...*

*It was so focussed on art and design...It was lovely to find something that was that focussed...*

*...starting in January made it more possible with my job...also the fact that it is over only 16 weeks is great, because to think that you could get a qualification in such a short time was very appealing...*

*...16 weeks – bam bam bam! It's brilliant!*

Already juggling a variety of professional and artistic roles and commitments, individuals in this study were leading demanding lives, not unusual in postgraduate study in the arts (Taylor and Littleton, 2008). Any further study undertaken needed to be flexible and suitably structured to fit into these busy lives. But it also needed to be considered worthwhile in terms of providing intellectual stimulus, practical experience and a coherent professional path from where they were now to where they envisioned themselves in the future. None of these individuals had made the decision to do this course lightly or without careful, reflective consideration, and it will be with the same deliberative depth that a future assessment of its worth will be made. One participant, for example, gave this thoughtful assessment of her/his experience of the course:

*I think this course has made me a better person, but I don't know if it's made me a better teacher.*

### 1.3 Developing teaching identities

This section lays the foundation for tracking, longitudinally, the professional trajectories of this small group of early career teachers and gives an overview of how individuals positioned themselves at this point in time.

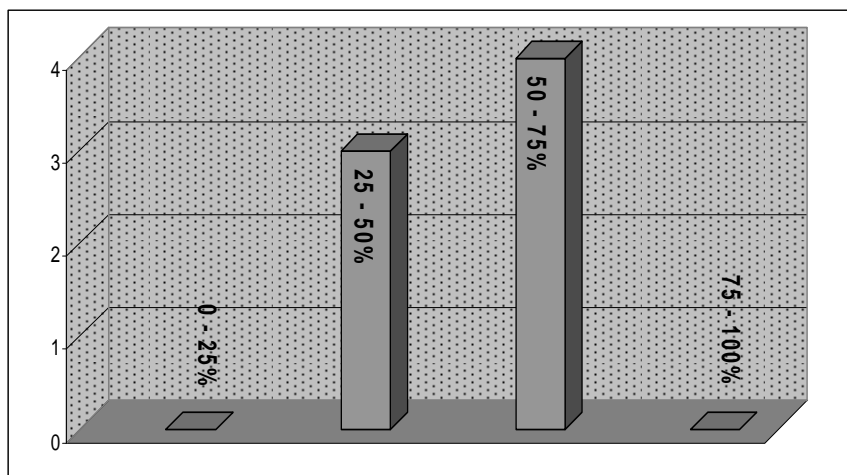
Most of the group did not self-identify professionally as being a teacher, educator or lecturer. Rather, their descriptions of what they 'were' professionally represented the fractional aspect of their professional life with responses such as:

*'Journalist, author and lecturer'*

*'Artist/maker'*

*'Artist/AL'*

The proportion of time currently being occupied by *teaching* within the group was currently in between 0 and 25%. What was *seen* as desirable was somewhat different, with an aimed-for proportion of teaching time being either 25 – 50% or even 50 – 75%.



The question does not however unpack whether this was a reflection of the need for greater financial security through teaching or an actual wish to engage in more teaching for other reasons, as expressed by one participant:

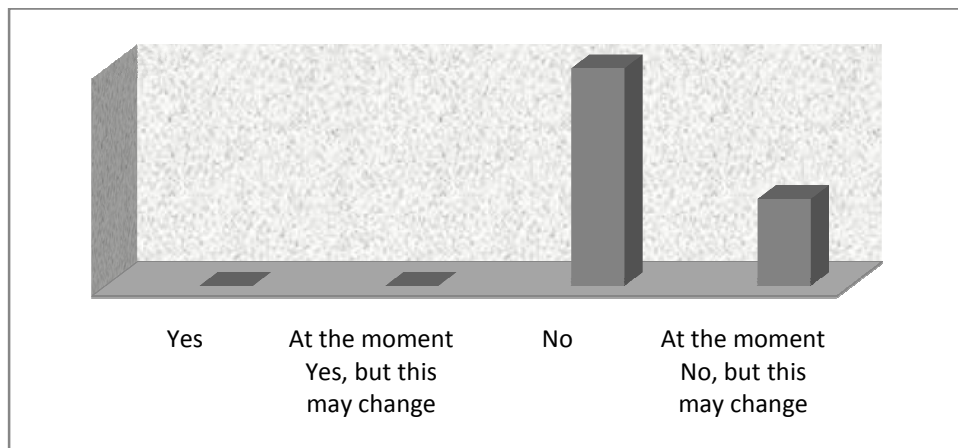
*Yeah, I mean, teaching, well hopefully, as a part-time profession, well-paid, well first of all I'll be able to rent my studio again. So that will give me time and the money to actually have my studio...*

Focus group data showed that two days for one's own practice was seen as an ideal, but individuals were aware that this, as many other aspects of their professional life, was contingent:

*The ideal I guess would probably be 3 or 4 days [teaching], because the ideal is to have 1 or 2 days a week on your own practice...*

*...I guess at this stage you're looking to kind of see the reality of what we do end up as, but I don't know, I always imagined having at least 2 days practice and the rest teaching*

When asked whether they would rather not teach at all and be a full-time artist, no-one in the group expressed this desire, but two respondents suggested that this might change in the future:



4 of the 7 people in the cohort had ways of subsidising their practice other than teaching, and these incomes varied in levels of stability. Only one of these income streams was directly related to the chosen profession of the earner. Artistic practice in this group perhaps, then, reflects a tradition of being supported by a necessary 'do whatever I can' approach to income generating.

Questions 14 and 15 of the questionnaire attempted to elicit views of any perceived cross fertilisation between teaching and artistic practice. When asked: *in what ways (if any) does your artistic practice influence your teaching?* Individuals responded with some complexity. There was almost no response which suggested the two were held as separate or 'protected' from the other, with a general consensus that a sophisticated feed was occurring from one to the other, with artistic practice feeding teaching thus:



*In order for both art practice and teaching practice to benefit from the other, there needs to be a productive symbiosis - where each feeds into the other conceptually, experientially, aesthetically, practically... Without an awareness and appreciation of this symbiosis, I believe both practices are the poorer. Indeed, teaching practice could, in certain respects, be seen AS artistic practice - seeing ideas developed and expressed vicariously. The classroom could thus be seen as both a breeding and testing ground for new ideas - with the students and teacher playing the role of artist/author and audience/critic at various times.*

Teaching practice was seen as feeding artistic practice through a number of factors, with a stress on the sense of benefiting from the generation of, and participation in, a community of practice:

*I think that being around other artistic, creative people, helps to keep my motivation to produce work alive...*

*... I hope my teaching practice will support my artistic practice through interaction with other creative people and ideas, a sense of a creative community and the contemporary practice...*

But there was also mention of teaching practice as being a disciplining factor, a way in which an 'order' would be imposed on the 'disorder' or threat of disorder, inherent in one's often unstable artistic practice:

*... teaching will reinvigorate my practice – because I will want to be seen to be having a current practice in order to draw upon, so any sort of lulls in my practice will be something of the past because I will need to make sure that I am really practicing, so it will really reinvigorate in that respect because I will want and need to be able to draw from it.*

That said, one respondent did state that s/he could as yet see no gain to artistic practice from teaching, and participants were also wary of the potential 'trap' of *too much* teaching – and the cost of this in terms of one's practice, one's self-esteem and the quality of teaching received by the student:

*... well you're working around people that are creative all day and then you're not actually actively pursuing that yourself, and then you either become bitter, as I think we've experienced some tutors in our past experiences have done, and also the tutors that inspired me were the ones that were actively doing things, that were in the contemporary field, and you know they had knowledge of what was going on rather than people that studied it a long time ago and had lost touch, which seemed a bit of a shame really*

The course was perceived as contributing substantially to changing the way individuals thought of themselves professionally. The emphasis on having the confidence to now teach and claim to be able to teach was repeated, but there was also an opening of the possibility of teaching as a career in its own right, as expressed by 3 students below:

*I can see myself in a full-time teaching role eventually*

*I would not have described myself as being a teaching professional prior to attending the course, but I would now confidently describe myself as a lecturer.*

*I used to think that I just wanted to get an Associate Lectureship where I might be teaching one or two days a week and then combine that with my role in journalism because I'm in communication, but now I'm thinking, if the right position did come along, I wouldn't mind teaching full-time.*

For four of the cohort, future further study was an option. 2 would consider taking a Masters Degree in future, one a Post Graduate Diploma in teaching, and one was considering undertaking, at some point, a PhD in Art and/or Education. It will be interesting, in future, to continue to explore how this group of creative practitioners change in identity, profession, self image and aspirations.

## **Section 2: Discussion**

### **2.1 Discussion**

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Prosser, et al (2006:25) found that programmes such as this gave 'new lecturers "the language and confidence" to discuss and challenge existing teaching and learning practice' and certainly the impact on the confidence of these individuals came across in the data as a resounding positive element of this course. This study also found a spectrum of enhancements reported by the cohort, much in accordance with those found by Knight (2006:19) where:

*...informants reckoned themselves to have gained from the PGC, either by learning new things or by having beliefs and practices affirmed by research literature and engagement. Benefits included increased confidence, better understandings of the basis for educational practices, and greater knowledge of educational possibilities.*

Many of these gains were attributed to the community aspect of the course, the meeting with peers, and the (net)working within a creative culture, concurring with (Warnes, 2008:20):

*...the PGC provided an invaluable opportunity for networking, leading to the creation of a community of practice. Participants found the experience of, and support from, peers to be extremely helpful, and felt that this was the most significant unanticipated outcome of the course.*

Such stability and contact, and the nurturing of the 'community' appeared to have had a direct role in the confidence building of the individuals. This confidence was carried over in the reported future teaching / research aspirations of the cohort mentioned earlier. This may be aligned to a finding of Prosser *et al* (2006:30):

*Participants at the two Russell Group universities reported productive connections between the programme and their research activities. One interviewee spoke about the importance of teaching as part of research.*

As it is frequently through courses such as the PGCert that practitioners have their first encounters with research (usually action research and its dynamic relationship with both practice and theory) these courses have an important role to play in ensuring that such encounters not only stimulate but nurture creative research minds and lay the ground for ethically sound research practice. This generating of future research capacity is an important aspect of teacher education, particularly in HAE, which is seeking to grow its research communities.

## **2.2 Conclusions**

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The methodology in this study was largely successful in eliciting a range of commentary from this small sample, giving participants adequate time, in between the two sweeps of data gathering, for reflection, and inviting both oral and written responses. That said, this remains a limited evaluation, in that it studied a single run of one course with one particular cohort, and offers no comparative scope. It does, however, lay important

groundwork for phase two of the longitudinal strand, and offers a potential model for future course evaluations.

The participants in this study were all at an interesting point in their careers where a confluence of factors (artistic practice, academic curiosity, pedagogic interest, financial pressure) was motivating change and career decision making. Their 'paradigmatic trajectories' (Wenger, 1998) held a number of proposed identities. If, as pointed out by Warnes (2008) '*Learning to teach in higher education is informed primarily by 'simply doing the job' and by informal means and less by formal methods*' (p4) then the considered choice and reflective decision making expressed by this cohort would suggest a change of dynamic in the feed of teachers into Higher Arts Education (HAE.) As Warnes (2008:50) points out:

*...new lecturers are learning to teach in higher education using a range of methods. The most widely used and most highly regarded of these is 'simply doing the job of teaching', with support and encouragement being obtained from informal discussions with colleagues. This 'in at the deep end' approach has its merits but is not without potential problems, not least of which is the student experience. Inexperienced teaching staff may not provide a level of quality which an increasingly discerning student body expects, particularly in the current fee-paying environment where students (have a right?) to expect value for money.*

The carefully considered decision made by the cohort in this study to undertake the PGCert, along with the clear commitment expressed by them to the quality of the learning experience for their students, might mean that optimism concerning teaching in HAE is justified, and that the 'discerning student body' may be better catered for in future. That is, assuming one accepts there is a positive correlation between teacher education and improved student learning, a debate beyond the scope of *this* report which begins with the understanding that there *is* such a correlation (see the useful synthesis of research in this area in Prebble, *et al*, 2005). It is anticipated that the longitudinal strand of this research will yield further interesting insights into how a professional teacher identity is established and maintained, as well as if and how some of the future pedagogic issues encountered are tackled through practice and the background training of this course.

Overall, this course appeared to have made a significant impact on the cohort, with subtle shifts in self image and perception reported, echoing the finding in Knight, (2006:10) that '*Whether we like it or not, the experience often leaves its mark. Even*

*those of us who are scornful of these courses and make light of the experience often find that, in some imperceptible way, we have changed.'*

Again, it will be interesting to gauge in future contact with these individuals, what parts of any shifts in professional identity become attributable (or not) to undertaking this course.

Overall, this course appears to have been successful in several important ways. It has

- Provided a flexible, stimulating way into teaching in HAE
- Contributed to the development of an enriched sense of professional identity
- Built the teaching and academic confidence of the cohort

However, there are other areas where data indicated a direct and practical improvement could be made.

### **2.3 Recommendations**

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Firstly, and by far the most important area for improvement was in the provision of a placement and mentor. This was seen as a vital part of the course but one which needed better co-ordination. Improved practice on the part of mentors in terms of their communication with the course and its individuals, and in terms of their understanding of their role and responsibilities as crucial elements of learning to teach should also be aimed for. This concurs with Warnes (2008:8) who found *'almost all participants agreed 'guidance from a mentor' should be given greater prominence in the PGC.'*

Secondly, suggestions were made that the individuals' areas of interest per cohort could be monitored more carefully and the course be reconfigured slightly to be more inclusive of the range of interests. An 'updating' of the material and content of the course was also mentioned as desirable along with a more vibrant inclusion of current issues relating to art and design:

*During this course I've been aware of countless articles in the headlines. The course has to do the history and all the rest of it, but I think more students benefit from really applying that to the current examples and being up to date. I'm sure we've done that separately and individually, but maybe they could have brought that more into the course.*

Two people commented (with at least three individuals verbalising agreement) that they gained much from the more spontaneous discussions which occurred:

*Some of the lessons I found most interesting was when we went off on a tangent and really had a heated debate about some issues...*

So a further recommendation is that the course seeks to regularly update the curriculum, to keep abreast of developments in the various disciplines, and to provide a forum for participants to bring, and debate what they consider contentious issues. It is recommended that comments regarding the need for both mentor and tutor presence and stability should also be taken note of.

Further evaluation of teacher education courses is also recommended. This would ideally be on a larger and longitudinal scale, with the capacity to begin a systematic measuring of the impact, if any, on *learning* as a result of teachers undergoing these courses. The second sweep of interviews with these participants will take place in January 2009, when some of the areas opened in this study will be re-visited in greater depth. Any comments or suggestions regarding this future phase of study are welcome.

Overall, this evaluation found that the first run of this course was successful in meeting its aims. The cohort was largely happy with the course and felt it fitted in with their changing plans and aspirations. It is important, however, that ongoing feedback be collected as each cohort will present course organisers with new challenges. Furthermore, if such courses are '*not simply academic courses*' but '*change-initiatives*' (Bamber, 2008:113) then, as Bamber suggests, '*the theory of change underlying the programme needs to be articulated*' (2008:113); what we are trying to change, how, and whether we are successful, needs to be embedded discussion in teacher development programmes.

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## Appendix 1: Semi-structured interview questions

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### Interview Schedule: Interview 1 (start of course)

#### About you

1. What made you enrol for this course?
1. What did the course offer that distinguished it from alternatives?
2. Do you expect your artistic practice to be changed by elements of your teaching experience?
3. If so then can you give examples?

#### About your teaching practice / aspirations / plans

4. What percentage of a 5 day week would you hope to spend teaching?
5. Is teaching an end in itself or do you need to carry on with your own practice to achieve a suitable balance?
6. What, (if any) views about teaching do you now hold strongly?

#### About you and artistic / professional practice

7. Is your practice to be part funded by income from teaching?
8. Are you working in a discipline that you received training in at college?
9. How would you describe the balance between your artistic and professional (teaching) practice?

#### About you on the course

10. Have you felt that you were adequately inducted onto the course?
11. Has the course so far achieved its aims for you personally?
12. Do you feel you may become more or less confident as a tutor as a result of the course?
13. Has the course so far given you a realistic view of contemporary education?

#### Any other reflections?



## Interview Schedule: Interview 2 (end of course)

### About you

- |   |
|---|
| 1. What aspects of your identity (if any) have changed as a result of this course? <i>By identity I mean the way you think of who you are professionally.</i> |
|---|

### About your teaching practice / aspirations / plans

- |  |
|--|
| 2. What aspects of your teaching practice (if any) have changed as a result of this course? (This may include attitudinal/time management changes/other) |
| 3. Have you changed any of your <i>views/beliefs/attitudes</i> about teaching as a result of being on this course?                                       |
| 4. If you have not changed any of the above, can you comment on why?   |
| 5. Have your plans regarding teaching changed in any way?  |

### About you and artistic / professional practice

- |  |
|--|
| 6. Has the balance between your artistic and professional (teaching) practice changed as a result of being on this course? |
| 7. Do you have plans about managing this balance as a result of being on this course?                                      |
| 8. What plans do you have regarding your professional development as an artist and teacher?                                |

### About you on the course

- |  |
|--|
| 9. Do you think the course has achieved its aims?  |
| 10. Do you think you have achieved your aims?  |
| 11. Do you feel more or less confident as a tutor as a result of this course?                            |
| 12. If yes, can you say what has helped you gain this confidence?  |
| 13. If no, can you elaborate on how/why your confidence has not been increased?                          |
| 14. Has the course addressed, in your opinion, the 'burning issues' of art and design teaching practice? |
| 15. Has this course enabled you to develop your thinking about the practical tasks of teaching?          |
| 16. Has this course enabled you to develop your thinking about deeper political / pedagogical issues?    |
| 17. Has this course discouraged you from any aspect of teaching?   |

Any other reflections?

## Appendix 2: On-line Questionnaire

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Please note: this is a Word Document of the original on-line questionnaire, so minor alterations in layout and visual representation occur.



### 1. About you

#### 1. Please tick your age range

- ☐ 19 - 25
- ☐ 26 - 30
- ☐ 31 - 35
- ☐ 36 - 40
- ☐ 41 - 45
- ☐ 46 - 50
- ☐ 51 - 60
- ☐ > 60

#### 2. Are you female or male?

- ☐ Female
- ☐ Male

#### 3. If you are already working at UAL, please tick which college you are at.

- ☐ Camberwell
- ☐ Central St Martins
- ☐ Chelsea

- ☐ London College of Communication
- ☐ London College of Fashion
- ☐ Wimbledon

**4. If you are not working at UAL, please say where you are currently employed.**

**5. If you are currently teaching or supporting learning, what is your role?**

**6. How would you describe your ethnic background / nationality?**

- ☐ White
- ☐ White - British
- ☐ White - Irish
- ☐ Other white background
- ☐ Black or Black British - Caribbean
- ☐ Black or Black British - African
- ☐ Other Black background
- ☐ Asian or Asian British - Indian
- ☐ Asian or Asian British - Pakistani
- ☐ Asian or Asian British - Bangladeshi
- ☐ Chinese or Other Ethnic background - Chinese
- ☐ Other Asian background Asian/Chinese
- ☐ Mixed - White and Black Caribbean Mixed
- ☐ Mixed - White and Black African Mixed
- ☐ Mixed - White and Asian Mixed
- ☐ Other Mixed background Mixed
- ☐ Other Ethnic background
- ☐ Not known
- ☐ Information refused
- ☐ Other (please specify)

**7. Which, if any, of the following qualifications do you hold?  
(tick any that apply)**

- ☐ GCSEs
- ☐ 'A' Levels
- ☐ National Diploma
- ☐ Professional Qualifications
- ☐ BA Degree
- ☐ Higher Qualifications
- ☐ Other (Please specify)

Other (please specify)

**8. Which qualifications, if any, would you consider studying  
for in the future?**

## 2. About your professional role

**9. How do you identify your professional role when asked  
what you do?**

**10. What percentage of your professional role is currently  
taken up by teaching?**

- ☐ 0 - 25 %
- ☐ 25 - 50%

- ☐ 50 - 75%
- ☐ 75 - 100%

**11. What percentage would ideally be taken up by teaching?**

- ☐ 0 - 25%
- ☐ 25 - 50%
- ☐ 50 - 75%
- ☐ 75 - 100%

**12. Would you rather not teach at all, and be a full time artist?**

- ☐ Yes
- ☐ No
- ☐ At the moment Yes, but this may change
- ☐ At the moment No, but this may change

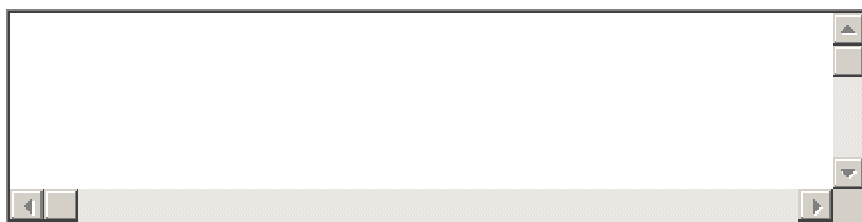
**13. Do you have any other ways of financially subsidising your artistic practice?**

- ☐ Yes (please specify in the text box below - all responses are confidential)
- ☐ No

Other (please specify)

**14. In what ways (if any) does your artistic practice influence your teaching?**

**15. In what ways (if any) does your teaching practice influence your artistic practice?**



### 3. About you and the course

#### 16. Please give your opinion of the following aspects of the course

	Excellent	Good	Acceptable	Poor	Very poor
<b>Pre-course information</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Content</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Taught sessions</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Collaborative learning group</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Collaborative learning tasks</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Materials</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Challenge level</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Stimulation level</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Mentoring arrangements</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Role model offered by mentor</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Support offered by mentors</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Minor placement (shadowing)</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Major placement (teaching)</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor
<b>Assessment requirements</b>	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Poor	<input type="checkbox"/> Very poor

**Integration of  
theory with  
practice**



Excellent



Good



Acceptable



Poor



Very poor

Please give any suggestions on ways in which any of the above aspects could be improved.

**17. Please comment on any of the above or other aspects of the course.**

**18. In what way(s) if any, has the course contributed to you changing the way you think of yourself professionally?**

**19. Rate any change that has taken place in your thinking about the following aspects of teaching practice.**

Rate

**Educational  
language**

**Reflective  
practice**

**Critical  
thinking**

**Use of research  
to inform  
teaching  
practice**

<b>Student interaction</b>	<input type="text"/>
<b>Use of assessment</b>	<input type="text"/>

Add any further comment

**20. Has doing this course inspired you to further develop your teaching career?**

- ☐ Yes
- ☐ No
- ☐ Not sure

**21. Has doing this course inspired you to develop your academic role, for example by undertaking further qualifications/research?**

- ☐ Yes
- ☐ No
- ☐ Not sure

**22. Would you be willing to be contacted in a year's time to continue with this participatory research? This would enable us to explore your developing professional identity further.**

- ☐ Yes
- ☐ No

If yes, please give your best contact details for next year!